

The Animal

By Steve Vai

Intro

with Swing feel $\text{♪♪♪} = \text{♪♪♪}$

① 3 ④

Drums(guitar tacet)

guit.1 (bridge pick up w/dist.)

B B B P

* w/Harmonizer (P5 below)

P.M. -1 B^T2 B_L2 B^T2 B_L2 P

T
A
B

12 3 5 3 5 5 5 (5) 3 5

*Harmonizer set to produce an additional tone, perfect 5th below fretted notes (see TAB).

w/fig.1 (see insert)

② S ③ B B B B P ④

P.M.

B^T2 B_L2 B^T2 B_L2 P

S

(5) 7 5 3 5 5 3 5 5 5 3 5 7 5 3 5 5

⑤ B B B B P ⑥ w/fig.1 B B S ⑦ B B B B P

dig in

P.M. -1

B^T2 B_L2 B^T2 B_L2 B^T2 B_L2 S B^T2 B_L2 B^T2 B_L2 P

(5) 7 5 3 5 2 5 3 5 5 3 5 3 5 5 5 (5) 3 5

fig.1

overdubbed guitar
(“clean” w/delay)

mf

let ring

T 10 (10)
A 13 (13)
B 16 (16)

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[illegible]

slowly B

pull on bar

loco

slowly B3

B^T1 B^T2 B^L2 P

pull on bar

B^T5 B^L5 B^L3 B^L7

mf

P.M.

w/Harmonizer (harmony simile)

B^T 2B ^L2 B^T 2 B ^L2 P

(7) 7 7 7 7 7 7 7 9 10 (10)

3 5 3 5 5 (5) 3 5

(Fig.1) clean

let ring ----- 4

10 13 16 (10) 13 10

P.S. (B^T1) B^T2

20

B P.H. B B B P P.H.

P.M. P.H. B^T2 B^L2 B^T2 B^L2 P

mf

(5) 7 5 3 5 (5) 3 5 5 5 (5) 3 5 7 5 3 5 5

B2

8va (B) B

loco

B^T2 B^L2 S B^T1 S HP S HP S

20 20 19 20 19 19 20 17 16 17 15 17 13 14 13 15 14 9 16

B2 3 (B^T1) B^L1 S P B^T2

P.M.

P.M.

P.M.

(5) 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5

⑥

B B B B B B S¹ loco

(B) w/bar

P.H. B B

B^T4 B^L4 B^T4 B^L4 B4 B4 S B2 (B2)

(16) 18 18 10-18 10 10 13 13 10 13-10 12-12

7

Siva.....

P.M.

(5) 5 3 5 3 5 5 3 5 3 5 3 5 3 5

10 rake HH P PH H PPS SHHH P P PH H S PH PH w/bar BBBBB PSHH P P H P HH P PH PH

11 13 13 13 6 5 6 6 13 6 5 7 12 7 5 7 5 7 (7) 5 4 5 7 5 4 7 3 5 7 6 3 7 3 5

(10)

3

11 w/fig.1 +fdbk. 12 13

mf 13 13 (13)

(5)

* Fundamental tone feedback

B B B B P S B B B B P

B^T2 B^L2 B^T2 B^L2 P S B^T2 B^L2 B^T2 B^L2 P

(3) 5 3 5 5 (5) 3 5 7 5 3 5 5 3 5 3 5 5 (5) 3 5

14 15 16 w/fig.1 + fdbk. * fdbk. * simile

13 13 (13)

8va----- loco

B B B S B^T1 B^T1 B^T1 S B B B B P.H B B B S

B^T1 B^T1 B^T1 S B^T2 B^L2 B^T2 B^L2 P.H B^T3 B^L1 B^T5 S

(5) 7 5 3 5 7 5 3 5 7 5 3 5 5 0 3 3

*partial release

17 18 19

gliss up and down
B string

mf
w/wah-wah and chorus

13

NOTE: Mute strings with fretting hand.

P.M. dig in B⁷ 2 B⁴ 2 B⁷ 2 B⁴ 2 P

P.H. B

P.H. B 2

(3) 5 3 5 5 5 3 5 7 5 5 3 3 5

Bass Gtr. *f*

0 2 0 0 3 4 6

NOTE: Tune 4th string down to C

20 21 22

Solo Guitar *S*

22

0 2 0 0 4 4 6 0 2 0 3 4 3 6 3 0 3 5

D D-9

loco

N.C.

D-7

8va - -

N.C

8va - - -

D-

N.C.

Sva - -

HS HS

— 2 —

D-9

loco

N.C. D-7 D-9

δva S

10 11 12 *loco* S P.S. S *δva* S

13-15 13 12 13 12 13 14 (14) (14) X 10 9 12 13 10 12 14 13 12 15 20 19

8 9 10 0 11 12

10 10 10 10 10 10 10 10 10 10 X X

mf

D-9

δva B

13 14 (B) B (B) B (B) B (B) B (B) B (B) B (B) B (B) B (B) B (B) B

B2 (B^T2) B₁2 (B^T2) B₁2 (B^T2) B₁2 (B^T2) B₁2 (B^T1) B₁1 (B^T1) B₁1 (B^T2) B₁2 (B^T1) B₁1 (B^T2) B₁2 (B^T1) B₁1 (B^T2) B₁2

20 (20) 20 20 20 20 19 19 20 19 20 19 20 19 20 19

mp

12 10 10 10 10 10 10 10 10 10 10 9

N.C. D- N.C. (E5)

δva B S *δva* bend up w/bar w/bar B2 bend w/bar

15 15 17 (17) 17 15 17 17 15 13 17 15 13 13-10 13 12 10 12 10-8

B2 (B^T2) B₁2 (B^T1) B₁1 S (B^T2) B₁2 S (B^T2) B₁2

very harsh w/wah-wah bend up w/bar B2 B2 bend w/bar

15 15 15 14 (14) 15 14 14

f w/harmonizer (P5 above) throughout

9 9 10 10 10 10 10 10 10 10 8 7 5 7 5 7 5 7 5

23

P P P P P B P P P P P B P¹ loco

(15) 12 15 12 14 12 15 12 17 12 15 12 15 12 15 12 17 12 15 12 15 12 15 12 14 12

(7) 5 7 5 7 5 7 5 7

24

P P P P P P P

(12) 14 12 14 9 0 7 0 7 0 9 0 4 0 7 0 7 0

17 16 20 16 17 16 17 15 17 16 17 15 10 17 15 17 16 17 15 17 15 14 17 15 14 15

8va loco

ff
harmony

12 13 15 13 12 13 12 10 12 13 12 10 13 11 10 11 13 11 10 12 10 9 10 12 10 9 12 10 8 10

8va loco

(7) 5 7 5 7 5 5 5 7 5 3 5 3 5 3 5 3 5

[E] Outro-Chorus

31 32 ① loco S S

S S 14 13 17 10

S

S 11 10

S B B B B P f P.M. B^T2B₁2B^T2B₁2^P P.M.

(9) 9 9 9 9 9 9 9 12 5 (5) 5 3 5 3 5 (5) 3 5

* fdbk.

* fdbk.

(13) (13)

(divisi)

P

12 10 12 12 10

* fundamental tone feedback

δva. P.S. B B B B P P.S. 20 B^T2B₁2B^T2B₁2^P

(5) 7 5 3 5 3 5 (5) 3 5 (5) 7 5 3 5 (5) 5

⑨ S * fdbk. ⑩ * fdbk. ⑪

S

13 13 (13) (13) 10 12 11 13 (12)

(12)

S

S

(12) 5 7 5 8 5 (5) 12 5

B B B B * simile B B B B B P

B^T 2 B₁ 2 B₁ 2 B₁ 2 B^T 2 B₁ 2 P.M. B^T 2 B₁ 2 B₁ 2 B₁ 2 P

(5) 7 5 0 5 5 7 5 3 (3) 5 3 (3) 12 5 3 5 3 5 (5) 3 5 (5) 7 5 3 5 (5)

B B B B S B B

B₁ 6 B₁ 6 B₁ 6 B₁ 6 S B₁ 2 B₁ 2 B₁ 2 B₁ 2 B₁ 2

(13) 10 12 10 12 18 (18) 13 (13) 10 12 10 12 0 13 (13) 10 13 13 15 20 20 19 17 18 20

(5) 7 5 8 5 (5) 7 5 (5) 7 5 8 5 (5) 5 (5) 5 5 7 (7)

(5) 7 5 3 5 (5) 7 5 3 5 (5) 5 7 5 5 7 (7) 0 3 5

The Audience Is Listening

By Steve Vai

Freely ♩=133

Intro

N.C. ① ② ③

Now Ste - vic, now don't be ner - vous hon - ey, o. k.? I'm

mf w/bar B

Gtr. 1 (7 str. elec.) *mp* w/bar B 4

E
B
G
D
A
E
B

④ ⑤ ⑥ ⑦

gon - na go in, and I'm gon - na in - tro - duce you, and then you're gon - na come in

w/bar B 5

6

⑧ ⑨ ⑩ ⑪

with your gui - tar, and you're gon - na play that nice, nice,

12 14

⑫ ⑬ ⑭

mu - sic you were tell - ing me a - bout, and while you're do - ing that,

5:6 Ab 6 5:4

wah o +

4
6
5

15 16 17 18

I'll be sit-ting in the back of the room. We'll have such a good - time, so

wah + > o

S

13 (5)

19 20 21 22

don't you be ner-vous hon-ey. It'll re - lax ev - 'ry - bod - y and we'll be

3 accel

8va.....

w/bar

w/bar 3

B \downarrow 2 B \uparrow 2 B \downarrow 2 B \uparrow 2 B \downarrow 2 B \uparrow 2 B \downarrow 2 B \uparrow 5

18 (18)

23 24 25

so hap - py. I'm gon-na go now. I'll in - tro -

8va.....

S

wah +

S

S \downarrow > o S

15 12 0 7 3

26 27 28

duce you, o. k.? 8va.....

S

S

H

H

11-19 18 19

Rubato

29 HEADS UP! Now, you kids you, all of you, calm down. That's good. O.K.? Everyone, in

30 your seats. That's good. O.K., now, little Stevie Vai is going to play a composition on the

31 guitar. He wrote it all by himself. O.K., Stevie, bring your three friends up,

32 they can play with you. That Stevie Vai; what a nice little boy!

33 I wrote this song for all my friends. When I grow up I'm gonna be

34 a famous Rock 'n' Roll guitar player. Love it, eh, he, he, go ahead.

A tempo ♩ = 133

And this is my whammy bar. And it's gonna be loud!

35 Drum fill

Don't you think that's a bit loud? Boys!

36 37

Gtr. I (B) 3 S

mf w/bar (B 1 3) B 1 3

f (slow even gliss up ③ while shaking bar (widen vib. depth poco a poco.)

38 39

(e) 10 (0) 7

It's getting too loud!

(7)

Fast Swing $\text{♩} = 133$

You're getting out of control, boys, Stevie, now calm

A5 C5/(E) N.C. D N.C. G5/(B) N.C. A5/(G) N.C. F#7 N.C. A5 C5/(E) N.C. D N.C.

Fingerstyle w/ clean tone

mf p

S S S

T 2 5 7 6 5 3 2 0 3 2 1 0

A 2 5 7 6 5 3 2 0 3 2 1 0

B 2 5 7 6 5 3 2 0 3 2 1 0

(Key sig. indicates A Dorian.)

down class, calm down. Mister Vai, you've got to turn it down... What did you say You

G/(B) N.C. A5 N.C. C5 N.C. A5 N.C. A5 C5/(E) N.C. D G5/(B) N.C. A5/G N.C. F#7 N.C.

S S S H H S

T 2 0 5 6 6 7 5 6 7 3 0 2 7 6 5 5 3 2 0 3 3 2 1 0

A 2 0 5 6 6 7 5 6 7 3 0 2 7 6 5 5 3 2 0 3 3 2 1 0

B 2 0 5 6 6 7 5 6 7 3 0 2 7 6 5 5 3 2 0 3 3 2 1 0

want me to turn it down? You mean down like... this?

A5 C5/(E) N.C. D N.C.

P S S

T 3 0 2 7 6 5 5 3 5 5 7 5 2 3 5 3 X 5 X 3

A 3 0 2 7 6 5 5 3 5 5 7 5 2 3 5 3 X 5 X 3

B 3 0 2 7 6 5 5 3 5 5 7 5 2 3 5 3 X 5 X 3

G5/(B) N.C. A5 N.C. C5 N.C. A5

G#1 S S H H B P P

S S H-3 H-3 P.H. -4 P P

mf 7 str. gr. 2 w/ bar even release blubber

w/dist. blubber

(E5) N.C.

f semi P.H. -4 P P

[illegible]

59

Wah noise even gliss

80

81

P B B P B S

semi A.H BT2 B1 2 P semi A.H B2 S

5 7 5 3 5 3 5 5 3 5 (5) 3 5 X

8va ----- 1

w/bar S B B S S loco P B B P B S

w/bar B1 B2 S B B1 3 S S P semi A.H BT2 B1 2 semi A.H B2 S

(0)(0)(0) S B B1 3 S S P semi A.H BT2 B1 2 semi A.H B2 S

15 15 14 14 14 14 12 (12) 10
16 16 14 14 14 14 13 (13) 11 (X)

5 7 5 3 5 3 5 5 3 5 (5) 3 5 X

all got detention!

* Accent melody notes with pedal.

[illegible]

The image shows a musical score for the piece "The Wind" by John Williams. The score is written for piano and guitar. The piano part is in 2/4 time and features a main melody with various musical notations including slurs, ties, and dynamic markings. The guitar part is a solo on the 5th fret, marked with a "G" and a "5". The score includes a piano introduction, a main melody, and a guitar solo. The guitar solo is marked with a "G" and a "5" and is played on the 5th fret. The score is in 2/4 time and features various musical notations including slurs, ties, and dynamic markings.

(G) D5/A (G) E5 (G) D5/A (G) E5 N.C. G5 E5 (G) D5/A (G) A5 (G) E7#9 E5

P.M. P.M.----- P.M.

pick slide

S

79

B B

(B0)

(B1)

(B) B

B^T 2 B_L 2 Harmonizer w/wah-off

15 (15) 15 12 14 12(X)(X) 12 14 12 X 14 15 12 15 12 15

(B^T) 1

D5 C5 D5 E5 (D) B5 (D) E5 G5 E5 (D) E5 (D) B5 G5/(B) (D) E5 (D) E5

Uh oh, here comes trouble. Ayy, Vai, are

N.C. A5 C(E) N.C. D N.C.

pick slide

finger style

mf

S

S

B 1

(15) 12 14 12 14 12 14 12 14 (14)

3 0 2 7 5 6 5 5 3

Musical notation for the second system of 'The Old Folks at Home'. The staff shows a melody with various chords indicated above: G5, A5, G5, D5, G5, E5, D5, E5, F5, F#5, G5, G#5, A5, and N.C. (No Chord). The melody includes a triplet of eighth notes and a final measure with a 'N.C.' marking.

you outta your mind?! You guys, ya don't back off, ya must be crazy!

G/(B) N.C. A5/(G) N.C. F 7 N.C. A5 C5/(E) N.C. D N.C. G5/(B) N.C. A5 N.C. C5 N.C. A5

I'm gonna flip out, tellin' you. If this is my final flip-out, you guys are gonna go
 N.C. A5 C5(E) N.C. D N.C. G5(B) N.C. A5(G) N.C. F#7 N.C. A5 C5(E) N.C. D N.C.

80

with me. Ah, shut up.

G5(B) N.C. A5 N.C. C5 N.C. A5 N.C. E7#9

81

*w/"classroom eroticisms" on accented 1/8th note upbeats.

84

[illegible]

H5 w/bar
B 5 S

E5 (D) E5 (G) A5 (G) E A7sus4 (G) (G) E5 (G) A7sus4 A5 (G)N.C.

E6 E5 E6 E5 E6 N.C.

149

[illegible]

150

115

[illegible]

ay ay, ay, ay, ay,

run away.

(116) Ay, ay, ay, ay, ay, ay, ay, ay, ay, ay, ay, ay,

(B) B (117) (B) B (118) B

w/Harmonizer
8va

hold bend

cont.
w/Harmonizer

(B \uparrow 1) B \downarrow 1 (B \uparrow 1) B \downarrow 1 (B \uparrow 2) B \downarrow 2 P

(12)
(12)

15 12 12 15 12 16 16 16 16(16) 15 12 14 12 14 12 14 12 14

13 13 13 13(16) 12

(G) A5 (G) A5 (G) E5 N.C.

The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree

P.M. P.M. P.M.

Vai! knock it off! Get off my desk!

119 P P > P P H H > P 120 H > P H H P H

w/8va Harmonizer

P P P P H H P H

(14) 12 14 12 14 12 15 13 13 16 14 13 15 13 16 14 16 16

P P P P H P S

P P P H P S

(2) 0 2 0 2 0 3 1 3 1 4 2 3 5 3 6 4 2 3 4 2 4 3 (3)

[illegible][illegible][illegible]

127

H P H H P S H P S

3 3 3 3 3

128

P P H P P P P P P P P P

3 3 3 3 3 3 3 3 3 3 3 3

H P H H P S H P S P P P P P P P P P

5 5 5 7 5 5 7 5 5 2 2 2 2 5 2 0 0 0 0

4 2 0 2 4 0 4 2 4 2 0 0 4 2 4 2 0 0 0

The musical score for 'Hey, Andrea' is presented in two systems. The first system begins with a treble clef and a key signature of one flat (B-flat). It features a complex rhythmic pattern with eighth and sixteenth notes, accented by 'P' (piano) and 'H' (forte) markings. A circled measure number '130' is placed above the staff. A handwritten note 'SS gliss on G string with whammy bar frenzy' is written above the staff, with 'SS' (sustained) and 'gliss' (glissando) indicating specific techniques. The second system continues the piece, starting with a 'P.M.' (Piano Moderato) tempo marking. It includes a series of rhythmic patterns, some with 'P' and 'H' markings, and a section with 'SS' (sustained) markings. The score concludes with a final measure marked '4'.

[illegible]

B7add9 D5 Badd9 D#5
A/C# A/C# A/C# A/C# D5 A/C# D5 E5 A/C#

D5

mf P.M. -----

S S

S S

Half-time feel Oh, Stevie, you promised me you'd play nice music; People out of control,

(C Lydian) (140)

2-7 10 0 8 10 9 17 17 15

w/Harmonizer 8va B1 2 B2

δva

0 10 10 (10) 0 0 10 9 15 15

B2 (B1 2) B1 2 p (B1 2) B1 2

C5 D5 S (C5) C5

3 3 3 3

dancin' on the desks, playin' with the girls. you know, that awful noise just makes people go wild.

δva

17 19 20 22 20 22 22

B2 B1 2

δva

15 17 17 19 17 17 17 15 15 15

w/bar 1-1 S B2 (B1 2) B1 2 B1 2 B1 2

D5 S (C5) D5 S (C5)

3 3 3 3

You gotta turn that music (147) down, Stevie, please.

* I'm

(146)

(148)

22 22

B \downarrow 2 dive

grad. curve w/bar

24 (24)

5

B

slow dive w/bar

B \downarrow 2 dive

22 (22)

C5

B

pp w/reverse envelope *cresc.* *ff* dim.

3 3 0

fearless in my heart. B

(149)

B \uparrow 3 grad. bend w/bar

B \downarrow 13 dive

(150)

They will always see

(151)

(5)

Pick scrapes

3

152 *that in my eyes,* 153 154

"string - ping" behind nut

E \flat -add9

pp *ff*

w/reverse envelope

155 *I am the passion,* 156 157 *I am the warfare.*

B5

pp

w/reverse envelope

I will never stop...

Always

198 199 200

ff *dim.*

161 162 163

constant, *accurate,*

(E) (F#)
N.C.

F#5

N.C. F#5 B5

mp *P.M.* *P.M.* *P.M.*

in - *tense*.

Mark my words, you'll never a -

in - tense.

(164) GΔ13

mf

pick slide

w/bar
2 1/2

(B) B

Mark my words, you'll never a-

w/wah-wah

f

(165)

12 14 12 14 12 12

mount to anything, Stevie Vai. You'll see, you'll be a bum in the streets. A bum, that's it.

[illegible]

G5 A5 G5 D5 G5 E5 (D) E5 G5 D CΔ 7 E5
 semi P.M. -----

where you belong, with all those crazies out in California. Maybe you'll become famous. Ha,ha that's the funniest

Rubato

[illegible]

thing I've ever heard. You famous? With that noise!? Ha! I'll see ya in jail; Give me a break,

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment line. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment line features a series of chords: a whole note chord of G4-B4-D5, a half note chord of A4-C5-E5, and a quarter note chord of B4-D5-F#5. The second system continues the vocal melody with a quarter note C5, a half note D5, and a whole note E5. The piano accompaniment continues with a whole note chord of F#5-A5-C6, a half note chord of G5-B5-D6, and a quarter note chord of A5-C6-E6. The score is marked with measure numbers 179, 180, and 181.

Stevie, stop it. You'll see, mark my words!

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes guitar and bass staves with musical notation and tablature. The guitar staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one flat (Bb) and a 2/4 time signature. The score is divided into measures, with measure numbers 182, 183, and 184 indicated. The guitar part features a D5 chord in measure 182, followed by a series of notes and rests in measures 183 and 184. The bass part features a series of notes and rests in measures 183 and 184. The score is written for a guitar and bass duo.

Ballerina 12/24

By Steve Vai

Intro

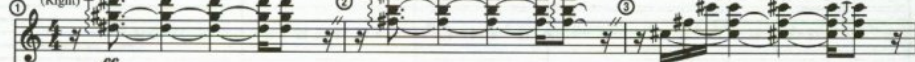
Freely $E\Delta 9$

$G\Delta 9$

$D\Delta 9$

Harmony 1

(Right)

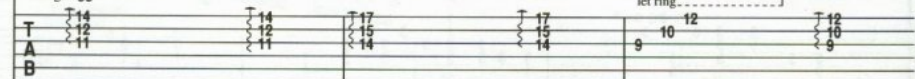


Dry Gtr δva

(center)



w/fingers *ff*



Harmony 2

(left)

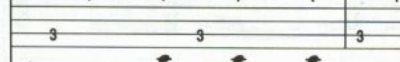
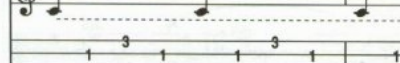
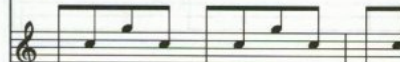
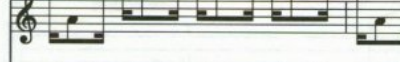
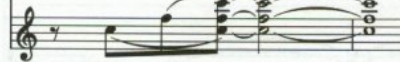
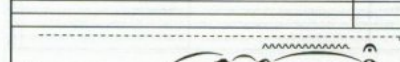
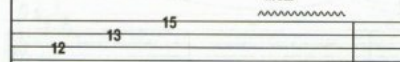
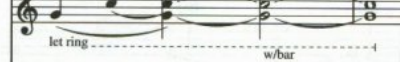
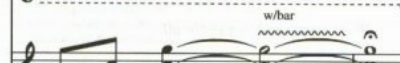
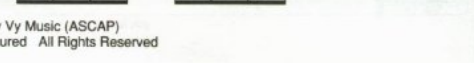
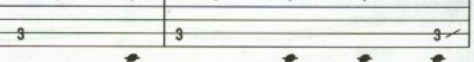
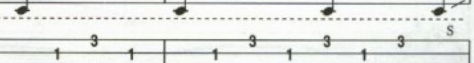
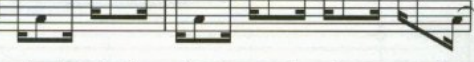
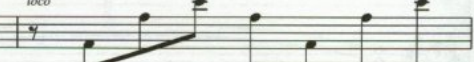
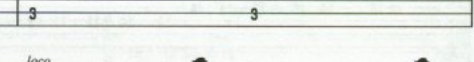
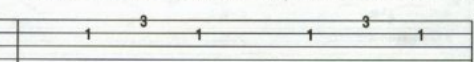
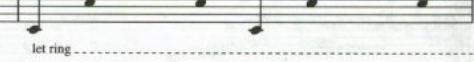
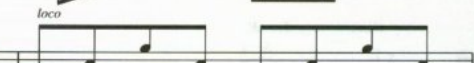


ff

*Overall harmonic analysis throughout (EX. $E5+G\#5+B5 = E\Delta 9$)

[A] Lively ($\text{half note} = 134$)

① *loco*



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⑥ $A\flat\Delta 9$ $B\Delta 9$ δva

let ring

4 6 4 4 6 7 9 7 7 9 10 12 10 12 S

6 6 6 9 9 12 12 12

δva

F#A9

B $\Delta 13(\#11)$

⑦ δva

let ring

13 15 13 15 13 13 0 15 17 3 5 0 10 0 0 15 17 3 5 0 10

15 0 15 17 3 5 0 10 0 0 15 17 3 5 3 20 22 0 15 17 3 5 0 10 0

$\Delta 13(\#11)$

First system of musical notation for CΔ13(#11). It consists of a treble staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth and sixteenth notes, with various ornaments (accents, slurs, and ties) and fingerings indicated. Below the staff is a bass line with a common time signature (C) and a series of numbers (0, 15, 17, 5, 10, 0, 15, 17, 5, 10, 0, 15, 17, 5, 20, 0, 15, 17, 22, 20, 15, 17, 10) indicating fret positions for a guitar accompaniment.

Second system of musical notation for CΔ13(#11). It continues the melody from the first system, featuring similar rhythmic patterns and ornaments. The bass line continues with fret positions (0, 15, 17, 5, 10, 0, 15, 17, 5, 10, 0, 15, 17, 5, 20, 0, 15, 17, 22, 20, 15, 17, 10).

Third system of musical notation for CΔ13(#11). The melody continues with more complex ornaments and slurs. The bass line includes a series of numbers (0, 15, 17, 22, 20, 15, 17, 10, 0, 15, 17, 22, 20, 15, 17, 10, 0, 15, 17, 22, 22, 20, 22, 20, 22, 20, 22, 20) indicating fret positions for a guitar accompaniment.

Fourth system of musical notation for CΔ13(#11). The melody concludes with a final flourish. The bass line continues with fret positions (0, 15, 17, 22, 20, 15, 17, 10, 0, 15, 17, 22, 20, 15, 17, 10, 0, 15, 17, 22, 22, 20, 22, 20, 22, 20, 22, 20).

DA 9

The musical score is presented on three staves. The top staff is in treble clef and contains a melodic line with various ornaments and a circled '2' above the second measure. The middle staff is also in treble clef and features a more active melodic line with many slurs and a 'loco' marking. The bottom staff is in bass clef and contains a bass line with fingerings (1-5) and a 'loco' marking. The piece concludes with a double bar line. Chord symbols are provided at the bottom: F7b9#11, AΔ9, and BΔ9.

[illegible]

8va $\Delta\Delta 9$ $B\Delta 9$ $G\Delta 13$

GΔ13

Measures 10-12 of the GΔ13 section. The score consists of three staves. The top staff contains a melodic line with slurs and ties, marked with circled numbers 10, 11, and 12. The middle staff contains a bass line with slurs and ties. The bottom staff contains a bass line with slurs and ties, and a sequence of numbers (22, 20, 22, 19, 22, 19, 19) positioned below the staff.

G#13

Measures 13-15 of the G#13 section. The score consists of three staves. The top staff contains a melodic line with slurs and ties, marked with circled numbers 13, 14, and 15. The middle staff contains a bass line with slurs and ties, and a sequence of numbers (20, 21, 21, 21, 20, 21, 21, 21) positioned below the staff. The bottom staff contains a bass line with slurs and ties. The text "let ring" is written above the middle staff in measure 13.

G#13

Measures 16-18 of the G#13 section. The score consists of three staves. The top staff contains a melodic line with slurs and ties. The middle staff contains a bass line with slurs and ties, and a sequence of numbers (20, 21, 21, 21, 21, 21, 21, 21) positioned below the staff. The bottom staff contains a bass line with slurs and ties. The section concludes with a double bar line and a final chord in the top staff.

Blue Powder

By Steve Vai

Slowly ♩ = 60

Lead gtr. 1 N.C.

(String noise) *w/echo repeats *mf* S P.M. - - 4 B2 H ~~~~~ ② A- A- add9 B

rake P.M. B⁷1

Rhy gtr.

mp let arpeggiated figures ring S S

*Delay time ♩ =

B-11 Csus2 B-7 A-7

③ B⁷1 rake even bend P.H. B2 H ~~~~~ ④ S S S

P.M.

C/F THO(5) w/bar B Gsus2 B A-7

pull on bar B B S P pull on bar B⁷2 BL2 S P THO(5) w/bar BL3 BL5 dive rake w/bar BL2 flutter bar while sliding even bend w/bar B⁷5 S

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7 Csus2

S S S S

8 C/F

B B

15ma P.H.

P.H. B^T2 B₁2

P S

S S S S

S P.M. - - B^T1 B₁1

10-13-10 10-12-8 8 (8)

(8) 9 9 9 (9) X X 7 (7) 7 2

pitch: F# G# F# G# F#

H7

H7

3 3

3

(1)

9 B7#5

H P S

3

H7 w/bar

10 S B B P

B B B (B) B B B

H P S

7 0 0

(0)

12 13 12 12 12

7

*Pull string of fretboard towards back of guitar neck for bends.

8

9

7

11 N.C.

A- add9

8va

B B B B

B^T20 B₁20 B^T20 B₁20 B^T23

even release

B₁23 S B

hold bend (B) B w/bar

hold bend (B2) w/bar B₁2

H

sweep

(12) 12 12 (12)

20 20 (20)

19 19

17 20 19 17

0 3 1 1 3 1

1 4 2 2 2 0

2 4 2 2 2 0

C# / F#

34 *8va* 35 36 37 drum fill

dim.

loco

dim.

dim.

18
18
18

13
11

18
18
18
16
16
14

C5 A5

38 *rake* *8va* 39 *loco* (B 12)* *let ring* *even release*

rake 20 22 22 20 22 (20 22) S

rake (B 12)* 0 0 0 0 2 2 2 2

even release

H3 (8va)

w/bar

loco *dive*

(Divisi)

0 0 0 0 2 2 2 2

*Pre-bend bar. (Distance of bend measured on 1st string.)

Half-Time ♩ = 60

40 H5 *8va* 41 H7 *8va* *loco* 3 *fingerstyle* *S* *P* *S* *B w/bar* *w/bar* *B BT 1*

let ring *let ring* *fingerstyle* *S* *S* *P* *S* *B* *BT 1*

rake *rake* *rake* *S* *S* *P* *S* *B* *BT 1*

0 0 0 0 3 3 3 3 2 2 2 2 0 19 19 15 10 7 5 7 19 19 19 15 17 17 12 7 17 17 17 12 17 17 17 12

[illegible][illegible]

*Distance of bend measured on 3rd string

Double Time $\text{♩} = 120$
A5 N.C. ($\text{♩} = \text{♩}$)
loco

8va

w/bar

40

50

S S B B S

w/bar

f

w/bass fills

13 16 16 17 17 (17) 15

15 17 15

2/15

2

2

0

(B) B

w/bar

even release

(B^T 2) B₁ 2

w/bar

f

S S

S S

9 (9) 8 7 9 9 (9) 0

7

7

7

51 Em7

52 w/bar S 53 A5 N.C. 54

w/bar S w/bass fills

12 12 12 12 12 0

10 10 10 7 7 5

55 F

56 H P H P H P B 57 A5 N.C.

hold bend BT2 H P H P H P B12

2 19 2 17 2 16 2 14 14 2 0

2 19 2 17 2 16 16 2 14 14 7 7 5

58 C5 Csus2 60

Both Gtrs.

Half-Time ♩ = 60

61 C/F (♩ = ♩) S H 3 62 B7#5 S S S S S P.M. B7 2

let ring - - - - S P.M. H P.M. - - - - S S S S S P.M.

1 3 5 6 5 7 8 7 5 8 5 7 7 2 2 7 7 0 7 10 9 10 9 12 11 13 11 12

A-7
8va

B B (B) hold bend B hold bend loco

B^T_2 B^T_2 B^T_1 (B^T_2) hold bend (B^T_1) (B^T_2) hold bend 0

22 22 22 22 22 22 22 22 22 22 22 22 0

8va

w/bar B

B

sweep 3

w/bar (release)

B S

loco

S S S S

P.H. B B P.H.

BT 2

flick pickup selector switch

B 1 2

w/bar (release)

3

6

6

3

15

(15)

14

13

15 (15) 22

S S S S

19

16

15

12

9

8

4

5

5

6

7

5

7 (7)

(5)

P.H. BT 1 B 1

P.H.

(5)



flick pickup selector switch

B

sweep

w/bar (release)

B

S

S

S

S

6

3

3

6

3

14

(14)

0

12

15

(15)

20

17

19

16

12

9

5

7

5

7

5

5

7

8

(8)

[illegible][illegible]

*Hammer notes w/out picking.
(Articulate w/wah-wah = + = treble position o = bass position)

Free Time Cadenza I

 $(E \wedge 7)$ $N.C.s$

Free Time Cadenza 1

(F#7)

N.C. S P H S

(75) P S P P P w/bar B B

flutter bar

w/bar B+2 blubber P.S.

8va ... 1 P.S.

72 74

13-12-10-0 10-12-7 (7) (7) 5 7-5 3 5-3-0 (0)

34-29

NOTE: Approximate fret positions shown in TAB for pick slides beyond fretboard.

15ma

(echo off)

P.S. P.S. P.S. P.S. P.S. P.S. P.S. P.S. P.S. P.S.

27-30 29-27 27-27 29-30-27 27-30-27 27-29-27

15ma P.S. 8va

77

B B B B B

78

H3 B w/bar

P.S. 27-30

3

B^T 5 B_L 5 B^T 2 B_L 2

20 20 20 20 19 0 3

8va

bar flutter throughout

80

B B B B

81

loco B B B

bar flutter throughout

B^T 2 B^T 4 B_L 2 B_L 2

B^T 4 B_L 2 B_L 2

(3) 17 19 17 19 17 21 17 19 17 19 17 19 17

19 17 17

83

S S S S S

84

B B B B P P

even release

rit.

w/bar

S S S S

B^T 11 B_L 11

12 12 12 12 12 18 (10) (10) 15 18 17 16 19 10 17 16 15 14 10 (10)

12 10 12 10 12 10

85

P P H P

86

H S

S S S S P S S S

P P H P

9 7 10 9 10 9 10 9 10 12 10 12 10 12 9 7 9 7 5 9 7

8va

87

S S 3 P 3 S

sweep

sweep

S P P

even bend

w/fingers and bar

rit.

B^T 5

loco

5 2 0 12 10 12 15 14 13 12 15 17 20 19 17 19 0 15

Kevbd: A-

8va

The musical score for "The Wind" by John Williams is presented in a two-staff format. The top staff is for the guitar, and the bottom staff is for the vocal harmonies. The score is divided into two systems, each with a key signature of one sharp (F#) and a 2/4 time signature.

System 1:

- Guitar Staff:** The first measure contains a sequence of notes with fingerings: P H P P H P₃ P. The second measure contains H P. The third measure contains a whole note G#4, marked with a breath mark (S) and the instruction "slowly". The fourth measure contains a whole note B4, marked with a breath mark (B) and the instruction "slowly". The fifth measure contains a whole note D5, marked with a breath mark (fdbk. (8va)) and the instruction "slowly". The sixth measure contains a whole rest.
- Vocal Staff:** The first measure contains a sequence of notes with fingerings: 7 (12) 10 9 (12) 10 8 10 8 10. The second measure contains a whole rest.

System 2:

- Guitar Staff:** The first measure contains a whole rest, marked with "Gtr. 2". The second measure contains a whole note G#4, marked with a breath mark (S) and the instruction "slowly". The third measure contains a whole note B4, marked with a breath mark (B) and the instruction "slowly". The fourth measure contains a whole note D5, marked with a breath mark (fdbk. (8va)) and the instruction "slowly". The fifth measure contains a whole rest.
- Vocal Staff:** The first measure contains a whole rest. The second measure contains a whole note G#4, marked with a breath mark (S) and the instruction "slowly". The third measure contains a whole note B4, marked with a breath mark (B) and the instruction "slowly". The fourth measure contains a whole note D5, marked with a breath mark (fdbk. (8va)) and the instruction "slowly". The fifth measure contains a whole rest.

By Steve Vai



Moderately ♩ = 112

(Drums enter 2nd time)

[illegible]

1 E5 Rhy. Fig. 2 Gtr. 2 Rake P.H. (8va) B even bend and release w/bar B♭12

2 Asus4/D P.H. (8va) A/C# B♭1 B♭3 even dive (B♭12)

Gr. I

5 5 4 2 5 5 5 4 4

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E5

Asus4/D

A/C#

Asus4/D

A/C#

(15ma)

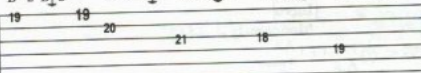
P.H.

w/Rhy. Fig. 2 (2 times)

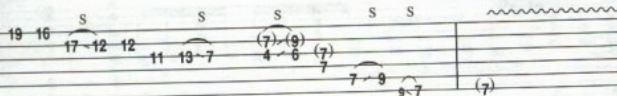
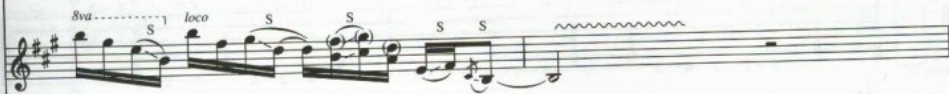
④



P.H. P.H. P.H. P.H. P.H. P.H.
 B^T 2 B_L 2 B^T 2 B_L 2 B^T 2 B_L 2 B^T 1 B_L 1 B^T 2 B_L 2



Sva loco



E5

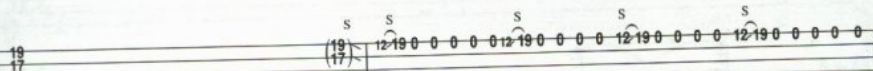
Asus4/D

A/C#

Asus4/D

A/C#

Sva

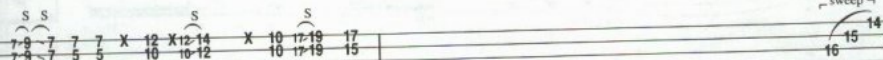


Sva

S

Sva

sweep



E5

A
/Rhy. Fig. 1

The musical score for "The Wind" by The Police is presented in three systems. The first system features a guitar part with a treble clef and a key signature of one sharp (F#). The guitar part includes a "loco" section, a "B" barre, and a "hold bend" instruction. The bass part is in a 12-string configuration, with a "B 2" instruction. The drum part is in a 4/4 time signature, with a "P.M." instruction. The second system continues the guitar and bass parts, with a "S" instruction for the guitar. The third system shows the guitar and bass parts continuing, with a "S" instruction for the guitar. The drum part is also present in the third system.

G

A5

C

D

10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175

D

Dsus2

D

Dsus2

G5

D

E5

Sve

PH

3

PH

B

A² w/Rhy. Fig. 2

dive
slowly

dive

(B)

B

(BL1)

B

②

A5 P G5 P B D S

12 15 14 15 12 14 12 15 12 15 14 B^T1 S (14)

③

A5 B B B H P P G5 B B P S

14 12 15 12 15 12 15 14 15 12 14 12 12 15 12 15 15 12 15 14 12 14 12 X

even bend

④

A5 B H P

even bend B^T2

15 12 15 14 15 12 14 12 15 12 15 14 12 14 15 12 14 12 15

⑤

B H P

even bend B^T2

20 17 20 19 20 17 19 17 20 17 20 19 17 19 20 17 19 17 20

⑥

12 15 14 12 14 15 12 14 12 15 12 15 14 12 14 12 14 12 14 (14)

8va

17 20 19 17 19 20 17 19 17 20 17 20 19 17 19 17 19 17 19 (19)

A5 (G5) N.C.

8va

even bend B2 (B2) hold bend 0 + 0 + w/bar B T 2 even release of both bends RL 4 RL 2

15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

even bend B2 w/bar grad. widen vib.

12 13 17 17 17 17 17 17 17 17 17 17 17 17 17

Rhy. Fig. 4

A5 (G) (F#)(G) (F#)(G)

Gtr. 1

P.M. P.M. P.M.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

*wah-wah pedal 0 = bass position,
+ = treble position

**Scrape pick across windings
of 6th string at 17th fret

9

A5 (G) F# (G)

P.H. δva

B B P H P S P F# (G) P

3 rake B \uparrow 1 BL 1 P H P S P

17 17 17 17

P.M.

end Rhy. Fig. 4

2 2 0 3 2 3 2 3

10

A5 w/Rhy. Fig. 4 (3 times)

G5 N.C. P P H P P P

(F#) (G) A5 (G) (F#) G5

S P P S P P S P P

S P P H P P P P S P P

3 10 9 7 10 6 7 9 7 6 7 5 4 7 5 3

11

B w/bar B \downarrow 2

(X) δva B pull on bar H7

H7 B \uparrow 4 H7

0

12

S δva

sweep even gliss S sweep

12 14 12 12 15 22 19 19 21 19 17 19 16 18 19 22 22 20 20 19 17

13

S P S

pull on bar B \uparrow 4

S H P P H P P H P P P P

S H H P P P H P P P P P P P

(7/7)

2 6 9 14 9 6 0 14 9 14 9 6 0 14 9 6 0

14 *loco*

P.M.

5 7 4 5 7 4 7 4 5 7 4 6 4 6 4 7 4 6 7 4 6 4 7 4 6 7

P.M.

5 2 4 5 2 4 7 4 5 7 4 7 4 5 4 7 4 5 7 4 5 7 7 4 5 7

15

P.M.

6 7 6 9 6 7 9 7 8 7 9 7 8 10 7 9 10 7 9 10 9 10 9 12 9 10 12

P.M.

4 6 4 7 4 6 7 6 7 6 9 7 8 7 9 7 8 10 7 9 7 10 7 9 10

Rhy. Fig. 5

8va

16

P.M.

14 15 14 17 14 15 18 15 15 14 15 17 19 17 19 17 20 17 20 21 20 17 19 20 22 22 B2

P.M.

9 10 9 12 9 10 13 10 12 10 13 10 13 10 12 14 12 14 15 14 15 17

[illegible]

D Half-time feel

G A5 G A5 G F

① 3 fr. ① 3 fr. ① 3 fr.

8va

1 loco

S

w/bar

Gtrs. 1,2 (divisi)

even release

cont. even dive w/bar

B[♮]4/B[♮]3

B[♮]4/B[♮]3

S S

-1 1/2

S

20 (20) (20) 20 (20) 20

20 17

20 17

9 9

19

16 16

8va

w/bar

S

-1 1/2

S S

-1 1/2

B

3

Gtr. 3 (clean)

S

P.M.

S

S

S

17 17 (17) 17 (17) 17

3 5 5

5 5 5

5 X X 5 (7) 10 12

3 5 5

E \flat sus2 (8va) B (B) (B) E7#9

13 14 15 16

B5 (B1) (B1) B5 (B \flat 1) (B \flat 1) B4 blubber

18 18 18 18 17 18

0 0 11 (11) (0) X

(8va) TH8(7) loco TH8(7)

6 6 6 6 6 6 7 9 6 7 6 7 6

E Dream sequence w/effects**

A-

1 2 3 4 5

mp w/rverb

***quasi "sitar" sound
let arp. figs. ring throughout

0 1 2 1 0 3 3 2 0 4 4 4

**Special effects include knocking on gtr, scraping strings w/razor blade, screaming into pickups, rumbling from slack strings and a real dog.
***"Sitar" effect is produced by picking strings as close to fretting hand as possible.

B/A G7

6 7 8

(4)

C/A D(add9)/A

9 10 11 12

0 10 0 12

D \flat /A **E \flat /A**

8va

13 14 15

* < *mf*
w/volume pedal
wah wah (as tone flutter)
and bar

10 (10) 19 10 21 20 20 20

* < indicates quick swells w/volume pedal

16 17 18

let ring 4

0 6 6 4 0 0 0 6

F/A **F \sharp /E** **F \sharp sus2/E** **F \sharp /E**

8va

16 17 18 19

H H H H H H

10 11 11 13 13 15 15 16 16 18 18 20 21 15

20 21 22

let ring 4

0 10 10 8 10 11 11 11 7 9 9 11 11 11 11 11

G#[♯]/E 8va

Gtr. 1 ("clean") B B

Gtr. 2 ("clean") B B

B[♭] 2 B₁ 2 B[♭] 2 B₁ 2

16 16

20

pull on bar

Gtr. 6 (w/heavy metallic quasi-elephant dist.) B[♭] 3 B₁ 5

Gtr. 3 ("clean") B B

Gtr. 4 ("clean") B B

Gtr. 5 ("clean") B B

B[♭] 2 B₁ 2 B[♭] 2 B₁ 2 B₁ 2 B₁ 2

13 13 13 13 11

loco

let ring

13 13 11 13 13 13 13 13 6 6

E7[♯]9

8va w/slide* 3 S S S

[F] w/bar H P

pp < f w/bar H P

mf ff w/bar H

21 23 21 23 23 17 (17) 19 17 15 17 (17) 18

15ma w/slide* S S S

loco

(loco) p < f Bkws. gtrs. 3,4,5

6 11 12

let ring

0 0 0 0 0 0 0 0

*Played beyond fret board at the equivalent of the 35th fret

For The Love Of God

Music by Steve Vai

A Moderately
with half-time feel

$\text{♩} = 100$

Gr. 1 S E-(add9) ②

ff S (w/dist.) neck pickup S

FΔ 7(#11) P

S S S S S S

12-10-7 8 10-12 15-10 (10) 7 10

T A B

Electric sitar *mf*

0 2 4 0 0 0 4 0 2 4 0 0 0 0 1 3 3 2 0 0 0 2 1 3 3 2 0 0 2

E-(add9) ③

S S S S S S

10-12 12-10-7 8 10-12 15-10 (10) 7 10

0 2 4 0 0 0 4 0 2 4 0 0 0 0 5 7 9 5 5 5 9 5 7 9 5 5 5 5

E-(add9) ⑩

S S S S S S

10-12 12-10-7 8 10-12 15-10 12-10-7 8

0 2 4 0 0 0 4 0 2 4 0 0 0 0 3 2 0 0 0 0 2 3 2 0 0 0 0 2

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F Δ 7(#11) E-(add9)

13 S 14 S 15 S 16 S

bridge pickup 3

10 12 12 12 10 10 10 9 7 7 9 (9) 7 10

1 3 2 0 0 2 1 3 3 2 0 0 2 0 2 4 0 0 4 0 2 4 0 0

Gtr. 2 clean H12 H7 H7...

mp

H7...

12 12 7 7

E-(add9) F Δ 7(#11) E-(add9) A-(add9)

(Electric sitar cont. simile)

17 B B 18 B B 19 B P 20 S S 21 B 22 B B B B slowly w/bar slowly 23 B B B B w/bar slowly 24 P hold bend

B2 B \uparrow 2 B \downarrow 2 B2 P S S B2 P.M. BT2 B \downarrow 2 BT \uparrow 2 B \downarrow 2 B \uparrow 2 B \downarrow 2 B \uparrow 2 P P.M. B \uparrow 2 B \downarrow 2 P

10 10 7 8 10 15 10 (10) 7 10 10 7 8 10 10 15 10 10 10 (10) 8 0

H7 H12 H7... H12... H7

p mp

7 12 12 7 7 12 12 12 12 7

[illegible]

The first system of musical notation for 'The Sound of Silence' is shown. It features a treble clef and a key signature of one sharp (F#). The melody begins with a G4 note, followed by a B4 note, and then a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A1

Electric sitar (Gtr. 2 tacet)



3 5 4 3 3 4 | 5 5 5 4 3 3 | 1 3 3 0 1 1 0 | 3 3 3 0 1 0

13 E- 8va w/bar 13

14 loco S 14

15 Dsus2 8va 15

16 D5 loco 16

pull up on bar till string frets out

17 14 15 19 17 15 15 10

14-11(1112)11 14 12 14-9 7 9 7 9 10 9-7-9 17 0 3 7 10

Gtr. 2

let ring...

C E-(add9)

(Elec. sitar repeats fig. **A** simile)

FD 7(211)

E-(add9)

[illegible]

⑥

E-(add9) hold bend (B) A-(add9) E-(add9)

B \uparrow 2 B 2 3 P B \uparrow 2 hold bend (B) B \downarrow 2 P B 2 H P P P P H P w/bar divide

(10) 13 15 12 14 15 (14) 12 14 15 12 13 12 15 14 13 12 14 15 15 14 12 12 14 14 12 (12) 14 0

[illegible]

NOTE: Push ② and ③ up simultaneously

F#4 7(#11) *diva* P.H. E-(add9) *diva*
 S P B S H P H S P H P S S w/bar B1 5 (B2) hold bend B 1 2 p
 S P P.H. B1 2 S H P H S P H P S S w/bar B1 5 (B2) hold bend B 1 2 p
 14 12 14 12 12 11 14 12 14 12 10 12 14 12 14 12 10 12 10 14 12 10 12 12 17 17 17 17 (17) 17 (17) 15

E-(add9)

22 17 20 17 19 17 20 17 22 17 20 17 19 17 20 17 22 17 20 17 19 17 22 17

E-(add9) A-(add9)

22 17 20 17 20 17 19 17 15 12 15 12 12 15 12 12 14 12 14 12 14 12 14 12 17 15 17 17 15 22 17 20 17 22 20 17 20 17 22 20 17 20 17 22 20 17

A-(add9) E-(add9)

40 41 42 43 44 45 46 47 48 49

22 22 22 22 20 17 22 22 20 17 22 22 12 14 0 15 12 14 14 14

p B.F. B.F. 14 B.F. B.F. p B.F. B.F. B.F. B.F. S P P P B 3 P H P H P

22 17 22 22 20 17 22 22 20 17 22 22 B.F. S 3 P P B 2 3 P H P H P

22 12 14 12 0 15 12 14 14 14

[illegible]

FΔ 7(#11)

E-(add9)

[illegible]

E-(add9)

G (Elec. sitar repeats fig. **B** simile)

F Δ 7(sus2)[illegible]

E-(add9)

Dsus2

Dsus2

D

FΔ 7(sus2)

AG

slowly

slowly

FΔ 7(sus2)

58

E-
8va

61 B P A > P 62 loco S 3 S P 3 P 6 6

B12 P P S P.M. wah-wah off

15 (15) 15 (15) 12 14 12 11 12 14 12 10 7 5 3 3 5 10 9 10 12 10 9 12 10 12 9 9 10 12 12 10 12 9 10

Dsus2

8va E-(add9) (Elec. sitar repeats fig. [A] simile)

64 6 3 S H 65 B hold bend 66 B

P.M. S H B2 hold bend BT 2 B1 2

12 10 9 10 12 14 11 12 11 11 12 11 12 14 12 13 12 13 15 17 14 15 17 17 17 17 17 17 22 19 20

FΔ 7(#11)

E-(add9)

67 B P (w/bar) 68 S S 69 B

B2 P (w/bar) B1 1 S S 3 Gtr. 2 B2 17(17) H12

22 17 19 16 15 17 X 12 12

E-(add9)

A-(add9)

8va P.S. B B B B 71 B

P.S. BT 2 B1 2 B1 2 B1 2 BT 2 pull on bar 72 B B pull on bar H5 H4 B pull on bar (loco) pull on bar BT 5 B1 5

22 (22) (22) 19 20 22 22 22 22 22 22 22 22 5 (0) 4

E-(add9)

CΔ 7

FΔ 7(#11)

8va loco 74 75 76 77

B2 S w/bar B B A S H P BT 2 B1 2 BT 2 BT 3 wah-wah on

15 12 14 15 22 22 22 (22) 22 19 20 17 12 17 12 17 (17) (17) 17 17 (15 17) 15 (12 15) 12 (12 15) 12 15 17 15

By Steve Vai

Majestically $\mathcal{J} = 66$

Spoken Voice

Lead Guitar I

Spoken: Heads ____ up!

Guitars II-III

Guitars IV-V

Dirty Rhythm
Guitars I-II

Acoustic

Clean Direct

Bass Guitar

Violins I-III

Cello I

String Bass

Trumpets I-III

French Horns
I-II

Trombones
1-II

Piano

Timpani

Drums

A

Lead Guitar I

Guitars II-III

Guitars IV-V

Dirty Rhyth

Guitars I-II

Acoustic

Guitar

Clean Direct

Bass Guitar

Violins I-III

Cello I

String Bass

Trumpets I.

French Honor

Trombones

Piano

Timpani

Drums

Lead Guitar I

Guitars II-III

Guitars IV-VI

Dirty Rhythm
Guitars I-II

Acoustic
Guitar

Clean Direct
Guitar

Bass Guitar

Violins I-III

Cello I

String Bass

Trumpets I-III

French Horns
I-II

Trombones
I-II

Piano

Timpani

Drums

9 11 13 13 13 11 9 11 9 9 (9) 13 14 16

S

w/bar

S

mp

C#- E B B/D# E

S

mp

mf

>

Lead Guitar I

B^T 2 (B2) B_L 2 B^T 1 B_L 1 B^T 1 B_L 1 H P S B_L 1 B_L 1 H P B_L 1 B_L 1 H P

Guitars II-III

Guitars IV-VI

Dirty Rhythm Guitars I-II

Acoustic Guitar

Clean Direct Guitar

Bass Guitar

Violins I-III

Cello I

String Bass

Trumpets I-III

French Horns I-II

Trombones I-II

Piano

Timpani

Drums

S

v

o

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestration featuring a variety of instruments. The score is written in G major (one sharp) and 4/4 time. It includes parts for Lead Guitar I, Guitars II-III, Guitars IV-VI, Dirty Rhythm Guitars I-II, Acoustic Guitar, Clean Direct Guitar, Bass Guitar, Violin I-III, Cello I, String Bass, Trumpets I-II, French Horns I-II, Trombones I-II, Canon Shots, Timpani, and Drums. The score is divided into measures, with some measures containing multiple staves for different instruments. The music is characterized by its iconic guitar melody and the layered string accompaniment. The score includes dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). It also features articulation marks like accents and slurs, and performance instructions like "Guitar III tacet" and "Violin III tacet". The score is presented in a clean, professional layout with clear notation and a well-organized staff arrangement.

Lead Guitar I

Guitars II-III

Gtrs. 4,5

Guitars IV-VI

Dirty Rhythm
Guitars I-II

Acoustic
Guitar

Clean Direct
Guitar

Bass Guitar

Violins I-III

Cello I

String Bass

Trumpet III tacet

Trumpets I-II

French Horns
I-II

Trombones
I-II

Canon Shots

Timpani

Drums

B2 B2 B2 B2 B2 B2 B2 S S S

12 12 9 12 12 9 9 19 19 17 16 19 14 16 14

ff

C#- D E B

ff mp

sf

Lead Guitar I

δva

H P A H P A H P A H P A B B B B B B

13 14 13 13 14 16 13 14 16 14 16 14 14 16 14 14 16 17 17 19 21 (21) 19 17

16 16 16 16 16 16 17 17

B2 B2 B1 B2 B2

Guitars II-III

δva

B B B B B B

Guitars IV-VI

Dirty Rhythm Guitars I-II

B/D# E C# D A/C# B

Acoustic Guitar

Clean Direct Guitar

Bass Guitar

Violins I-III

Cellos I-II

normal range

String Bass

Trumpets I-III

French Horns I-II

Trombones I-II

Canon Shoes

Timpani

Drums

11 12 13 14 15 *loco* S

Lead Guitar I

B1 B2 B2 B2 B1 B2 B1 B2 B1 B2 B2 B2 S

16 17 19 (19) 17 16 14 16 17 (17) 16 14 17 16 14 16 14

Guitars II-III

B B B B B B B B B *loco* B

Guitars IV-VI

Dirty Rhythm Guitars I-II

A E F# B A E F# G# A E B

Acoustic Guitar

Clean Direct Guitar

Bass Guitar

Violins I-III

Cello I

String Bass

Trumpets I-II

French Horns I-II

Trombones I-II

Canon Shots

Timpani

Drums

16

S H P w/bar

C Sva

Lead Guitar I

S H P w/bar

B2 B 2 (B) (B)

Guitars II-III

Guitars IV-VI

Dirty Rhythm Guitars I-III

B/D# E B/D# F#-/C#

Acoustic Guitar

Clean Direct Guitar

Bass Guitar

Violins I-III

Cellos I-II

String Bass

Trumpets I-III

French Horns I-II

Trombones I-II

Canon Shots

Timpani

Drums

Ride Cym.

Lead Guitar I

Guitars II-III

Guitars IV-VI

Dirty Rhythm
Guitars I-II

Acoustic
Guitar

Clean Direct
Guitar

Bass Guitar

Violins I-II

Cellos I-II

String Bass

Trumpets I-II

French Horns
I-II

Trombones
I-II

Canon Shots

Timpani

Drums

8va ...

S

B

B

12

loco

P.H.

P

S

12 14 16 14 14 12 19 17 16 14 12

12 11 9 12

A

B

Esus2

B

A

1/2 open

Lead Guitar I

Guitars II-III

Guitars IV-VI

Dirty Rhythm
Guitars I-II

Acoustic
Guitar

Clean Direct
Guitar

Bass Guitar

Violins I-III

Cellos I-II

String Bass

Trumpets I-III

French Horns
I-II

Trombones
I-II

Canon Shots

Timpani

Drums

[illegible]

Lead Guitar I

Guitars II-III

Guitars IV-VI

Dirty Rhythm
Guitars I-II

Acoustic
Guitar

Clean Direct
Guitar

Bass Guitar

Violins I-III

Cellos I-II

String Bass

Trumpets I-II

French Horns
I-II

Trombones
I-II

Canon Shots

Timpani

Drums

By Steve Vai

N.C.
(E lydian)

(E Lydian)
 ① 
 guit. 1
 w/dist. *ff*

①

S H P S H P S P P H P P H P w/bar B S H S P H P S

3

7 9 7 5 7 5 4 5 7 5 4 5 4 0 0 4 2 2

w/bar B12 S H S P H P S

11 11 11 12 14 14 14 14 12 14 12 11 12

Musical score for "The Wind" by Peter Dinklage. The score is for guitar and includes a vocal line. The guitar part features various techniques such as S (sustained), P (pizzicato), P.H. (pizzicato harmonics), B (bent), BT2 (bent tritone), and RL2 (release bend). The vocal line is in E major and includes a "delta" (delta) note. The score is divided into measures, with a key signature of one sharp (F#) and a common time signature (C).

acoustic guitar

let ring

loco B B B P S B hold bend S (10) P.H. B B B B B (11) E5 w/bar P B B P.H. B B B w/bar P.H. B B B w/bar P.M.

hold bend P.H. * w/bar P.H. w/bar P.M.
 B $\bar{7}$ 2 B $\bar{7}$ 4 B $\bar{4}$ 4 P S B $\bar{7}$ 3 S B $\bar{7}$ 2 B $\bar{7}$ 6 B $\bar{4}$ 6 B $\bar{7}$ 2 B $\bar{7}$ 6 B $\bar{4}$ 6 P B $\bar{7}$ 5 B $\bar{1}$ 5 S P B $\bar{7}$ 2 B $\bar{7}$ 5 B $\bar{1}$ 5

12 (12) 9 11 13 13 11 9 9 9 9 8 8 8 8 6 4 6 4 6

* pull up on bar pitch: B#

Handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with a treble clef, a key signature of one sharp, and a 2/4 time signature. The bottom staff is in bass clef and contains a bass line with a bass clef, a key signature of one sharp, and a 2/4 time signature. The melody is written in a simple, handwritten style. The lyrics "The Rose Tree" are written below the bass staff.

The musical score for "The Wind" by George Gershwin is presented in two systems. The top system features a vocal line (Soprano) and a piano line (Piano). The vocal line begins with a key signature of one sharp (F#) and a 4/4 time signature. It includes a "shake bar" and a "P.M." section. The piano line includes a "shake bar" and a "P.M." section. The bottom system continues the piano line, featuring a "shake bar" and a "P.M." section. The score includes various musical notations such as notes, rests, and bar lines. The key signature is one sharp (F#) and the time signature is 4/4. The score is in English and includes a key signature of one sharp (F#) and a time signature of 4/4.

let ring

0 0 0 0

11 11 11

10

S S P.H. P.H. B 11 B P.H. 12 S S P P.S. P.S.

S S P.H. P.H. B 2 B 2 δva B 1 S S P P.S. P.S.

7-0 2 4-2 4-2 4 2 2 4 4 4 4 4 4 4 0 0 2 4-6 X X

P.S. S pitch: A# S S S S P.S. pitch: A# S δva S S loco S 11-10-10

P.S. S S S S P.S. X

X 6 6-8 8 8 8-9 8 6-9 9-6 6 8 9 11-10-10

4 4-6 6 6 6-7 6 4-7 7-4 4 2 4 11 2 0

C

13

δva w/bar B S F# add9/E E5 E6

3 S 6 S P S S δva S S

(18) 10 20 17 2017 19 17 1917 19-17 15 17 13-17 17 14

S P S S mf "clean" S S

11 11 11 13 11 13 11 9 9 9 11 9 13 11 11 6 4 6 4

electric sitar mf guit.2 S S S S

6 9 11 14 16 14 9 9 11 13 11

guit.3 mp

9 9

electric sitar S S let ring 4 4

9 11 9

E Δ 7

B/E

E Δ 13E Δ 7 E6E Δ / ESus2

P.M. - - -

S

S

S

S

S

S

(4) 4 4

7

7

6

2

4

6

6

4

4

6

6

2

2

4

4

6

6

2

2

4

4

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6

6

2

2

4

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6

2</

unison bends

③

S

Gtr.2 *f* w/dist.

B2 B2 B2 B2 B2 B2 B2 B2 B2

0 15 16 13 13 15 15 16 18 18 (18) 18 (16) 18 (18) 16 17 (17) 14 18 (16) 18 (18) 14 (14) 12 (14) 14 (14) 18 (16)

0 7 0 0 13 14 11 13 13 14 16

Gtr.1

S

20 18 20 19 18 20 16 16 18 18 16 18 16 18 14 14 16

N.C. (E Mixolydian) (loco) B slowly (B) D/E
 guit. 1 slowly B¹ B¹ B¹ B¹
 9 9 10
 16 14 16 17 (17) 16 19 18 16 16 18 14 16 22 (22) 21 (21) 19 (19) 19 12 (21) 17 (17) 19 (19)
 15 (16) 16 (16) 18 (16) 18 (16) 18 (16) 20 18 20 16 20 18 18 18 18 18 18 16 16 16 16 16 16 16 16
 18 16 18 18
 7 7 7
 8va B B
 w/envelope filter w/bar B¹ 5 B¹ 5

② P P.H. (15 ma) S E5 S E D/E P.H. P B B P

③ S E D/E P.H. P B B P

④ P P.H. P B B P

pitch: B

H7 H7...

elec. sitar (sympathetic strings continue ringing)

B B

w/bar B \downarrow 5 B \uparrow 5

0

N.C.

D/E

(Sitar and guit 2-4 continue fig. [E] simile)

5

guit.1

6

7

B B

B \bar{T} 2 B \bar{L} 2

(5) 5

7 5

harmony guit.1

B B B B B

S

B B

S

S

B \bar{T} 1 B \bar{L} 1 B \bar{T} 1 B \bar{L} 1 B \bar{T} 1

S

B \bar{T} 2 B \bar{L} 2

S

S

9

10-9 10

11 9

13-14 14

15 15 15

16

15 17

17-19 17

harmony guit.2

B B B B B

S

B B

S

S

B \bar{T} 1 B \bar{L} 1 B \bar{T} 1 B \bar{L} 1 B \bar{T} 1

S

B \bar{T} 2 B \bar{L} 2

S

6

7-6 7

9 7

7 7

7 7 7

9 7 9

9-11 9

harmony guit.3

B B B B B

S

B \bar{T} 1 B \bar{L} 1 B \bar{T} 1 B \bar{L} 1 B \bar{T} 1

S

P.M. - - - - -

4

0 0

5 5 5

7 5 7

7-9 7

8 *Spoken:* So, let's make love ① **F** N.C. (E Lydian) *mf* ②

"clean" w/Harmonizer *

H

12 11 9 9 11 9 8 11

* Notes randomly repeat forwards and backwards in stereo ("Heaven" setting)

δva B B S H S S

B^T 2 B_L 2 S H S S

19 17 (17) 12 11 9 9 11 8 11 8 11

pitch: G#

B B S

B^T 1 B_L 1 S

10 9 (9)

B B

B^T 3 B_L 3

9 7 (7)

③ *H_A* *H* ④ *H* *H* ⑤ *H* *mf* *bckwd. guit. 1 (w/dist.)*

11 12 11 9 9 11 9 0 9 11 11 12 11 9 9 11 9

f *S* *S* *Spoken: Let's make love again.*

12 11 9 9 11 12 12 14 11 13

pp *f* *w/dist.*

backwards guitars *pp* *mp* *mp* *mf*

7 11 13 13/14

⑥ ⑦ ⑧

8 11 11 12 11 9 9 11 12 12 10 10 11 10 11

S *H* *S* *H*

14 12 11 9 12 13 11 9 11 9 11 9 14 11 15 14

S *S* *bckwd. guit. 2,3 (w/dist.)*

2 6 4 6 4 0 6 4 7 4 5 7 4 5 4

17 *bkwds. guit. (overdub)* *8va* *S* *18* *19* *20* *solos guitar* *f* *w/bar* *w/bar* *H17* *w/bar (15ma)* *loco* *B* *B* *B⁷2* *B⁷3* *B2* *17* *14* *0* ** recorded normally*

guit.1 *S* *S* *H5* *(8va)* *S* *9* *12-11-9* *11* *11* *10-14-14-17* *14* *9* *12-15* *14* *12-14* *14*

guit. 2 and 3 *S* *S* *S* *9* *9* *6* *6* *8* *8* *13* *11* *9* *11* *12* *10* *10* *11-12* *13* *11* *21* *21*

guit.4 *S* *S* *4* *6* *5* *4* *7* *4* *7* *7* *4* *7* *5* *9* *0*

G Solo guitar 1

① *w/wah-wah and dist.*

B *D5 E5* D5 *E5 D5* *slowly* B *3* *diva* B B (B) B P

B2 B⁷ 2 B₁ 2 P B⁷ 1 B⁷ 2 B⁷ 2 B⁷ 3 (B3) B₁ 3 P

14 (14) 15 14 (14) (14) 12 14 12 12 10 14 17 17 17 15

rhy. guit. (w/dist) S S S S B B S S

S S B⁷ 2 B₁ 2 S S

7 9 7 7 7 7 9 7 7 9 7 7 9 7 7 9 7 7 9 7

0 0 0 0 3 3 0

④ *diva* D5 E5 *loco* S S *9* D5 E5 D5 *diva* B (hold bend) (B) (B) B P *9* B B B P *E5 D5*

S S B⁷ 2 (hold bend) (B2) (B2) B₁ 2 P B⁷ 2 B₁ 2 B⁷ 2 P B3

17 15 17 15 12 12 16 14 14 14 12 14 17 17 17 (17) 15 17 17 15 17

solo guitar 2 (w/dist.) S *f* 3 S B B P

S B⁷ 3 B₁ 3 P

14 14 14 12 14 14 14 14 5 (5) 3 4

S S S S S S

7 7 7 9 7 7 9 7 7 9 7 7 9 7 7 9 7 7 9 7

0 0 5 7 0 0 5 0

N.C. D5 E5 D5 E5 N.C. B loco

B guit.2 guit.1 (hold bend) (B) (B) B w/bar B (hold bend) (B3) (B3) w/bar B 5 B 5 B2 S S S S

(4) 19 19 19 0 0 15 12 15 14 14 19 14 16 15 15 19 19 15

rhy. guit. dive S 3 S

dive S

(6) 7 9 7 7 0 7 9 7 0 7 7 0 0

N.C. H P S S (11) S H H H H H H P P H H H H

H P S S S H H H H H H P P H H H H

(15) 15 16 14 15 14 16 15 13 14 12 14 16 11 16 13 15 16 14 16 16 15 13 19 16 14 15 14 15 14 14 16 16 15 13 16 14 15 14 15 14 15 16

S S S fdbk. (8va) S

0 0 7 7 0 0 7 (10) 10 0 7 0 7 7 0 0 7

pitch: G#

N.C. P P H P H P S S (13) S P S

P P P H P H P S S S P S P S

14 16 16 15 13 13 11 11 9 7 9 7 7 9 6 9 8 6 7 5 9 9 7 9 7 10 8 9 11 9 12 11

(9)

7 0 0 7 0 0 7 0 7 7 0 0 7

1 Spoken: I pledge allegiance
sempre coll' 8va (w/harmonizer)*
melody guit.

loco E5

guit. 1 and 3

loco

stands.

Eadd9 N.C.

One nation, under God, indivisible, with

12

G#7/F

13

14

(11)

8-8 8-10 6-8 8-10 11-8 8-8

Gtr.1 w/Harmonizer (P5 above)

5 7 7

(13) 5 4 5 5 6 5 8 6 5

10 10-9 11 13

8va.....
B B B loco

11 2B 12 11 2

Gtr.4 w/Harmonizer (P5 above)

8 10 10 8

(9) 8 7 8 8 9 8 9 8

11 11-10 13

8va.....
B B B loco

11 2B 12 11 2

**Both guitars played through Harmonizer set to produce an additional tone a perfect fifth above fretted notes shown in TAB

liberty and justice for all.

N.C.

with liberty and justice

15

16

17

D5

C#5

12-12-14-14-16

(16)

3 6-3 5-6 7

14

7 7 7 7 7 7 7 7

3 6 6 4 6 0

17

7 5

12 11 10 9

w/bar

B B

w/bar

B14 B74

w/bar

dive and pull up

12 string

8va.....
w/bar

(loco)

Rhy.gtr.2

w/bar

slowly

B14 B74

w/bar

dive and pull up

for all. With liberty and justice for all. With liberty and justice for all. With liberty and justice for

Csus2

B5

365

Bb sus2 Bb

A5

G#add9

G#

19 20

S S S S S

12 12 14 14 19 (19) 12 12 14 15 15 14 15 12 12 12 13 15 15 17 (17)

The second system of the musical score for 'The Bird Song' consists of a treble staff and a bass staff. The treble staff continues the melody from the first system, featuring a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment using a mix of eighth and sixteenth notes, with some measures containing triplets. The key signature remains one sharp (F#), and the time signature is 4/4.

The musical score for 'The Rose Tree' is presented on a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The melody consists of a series of eighth and sixteenth notes, with a triplet of eighth notes in the final measure. The bass line provides a simple harmonic accompaniment. The score is divided into four measures, with a repeat sign at the end of the first measure. The lyrics 'The Rose Tree' are written below the bass line.

all...

for all.

With liberty and justice for all.

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The melody is written in the upper staff, featuring various ornaments (S) and slurs. The lower staff contains a sequence of numbers: 13 14, 14 16 18 18 14 14, 14 14 11 11 9 11 9 2 7. The score is divided into measures, with measure numbers 21 and 23 indicated at the beginning of their respective sections.

The first system of musical notation for "The Rose Tree". It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff. Below the staff are four blank staves, each labeled with a number from 0 to 3.

[illegible]

Sisters

By Steve Vai

Intro

Ballad

Medium Slow $\text{♩} = 63$

1 Guitar

Chords: Gsus2, Dsus2, B-7, F, A-, Gsus2

Notes: mf > H, S, mp

Fingering: ① H, ③ ① ① S, ③ ①, ① T, ② ① H, ② ① S, ① T, ② ①, ① T

Tab: 3 2 5 3 4 2 0 3 3 5 0 2 0 1 2 5 3

Note: Let chords ring throughout

Chords: Gsus2, Dsus2, B-7, F, A-, Gsus2

Notes: mf H, S, mp , f , mf , sfz , ppp , f

Fingering: ① H, ② ① S, ② ①, ① T, ④ ① H, ② ① S, ① T, ② ①, ① T-4

Tab: 3 2 5 3 4 2 7 9 7 0 1 2 5 5 0 3 3 3 3 3 3 3

Chords: Gsus2, Dsus2, F, Gsus2

Notes: mf > H, S, sfz H P P, f

Fingering: ① H, S, ② ①, ① T, ⑥ ① H, ② ① S, ② ①, ① T

Tab: 3 2 5 3 4 2 2 4 0 0 0 1 3 5 5 3 0 2 4 2 0 3 0

Chords: Gsus2, Dsus2, B-7, F, A-, Gsus2

Notes: mf > H, S, sfz H P P, f

Fingering: ① H, S, ② ①, ① T, ⑧ ① H, ② ① S, ② ①, ① T

Tab: 3 2 5 3 4 2 3 7 7 0 1 3 5 5 3 3 2 4 2 0 0

Chords: Gsus2, Dsus2, B-7, B-7add4, B-7, B-7add4, H7

Notes: mf > H, S, pp , f , mf , pp , mf

Fingering: ① H, ⑦ S, ⑩ w/pick, rake, ⑪ rake

Tab: 3 2 5 5 2 2 2 2 0 0 3 2 2 2 2 2 0 2 2 2 0 2

A Gsus2 *loco* B-7 FΔ 7(sus2)

① *p* *f* *mf* *f* *mf* *S* *S* *w/pick* *P* *H* *P* *f* *mf*

② *P* *H* *P* *f* *mf*

③ E- *S* *f* *Gadd9* *p* *mf* *D* *A* *TH2(14)* *tap harm. at 14th fret*

④ *S* *B* *B* *P* *H* *S* *H* *2* *B* *L* *S* *5* *3* *0* *2* *4* *0* *3* *5* *3* *0* *0* *2* *2* *2* *5*

⑤ CΔ 9 *8va* *H12* *mp* *mf* *15ma* *H7* *H5* *mp* *mf* *sloco* *pp* *C/G* *H* *P* *P* *S* *H* *sfz* *mf* *p*

⑥ *S* *mp* *mf* *pp* *mf* *H* *P* *P* *S* *H* *sfz* *mf* *p*

⑦ BbΔ 7(sus2) *sfz* *mp* *v* *v* *v* *v* *p* *mf* *F* *A-* *Gsus2* *p* *f*

⑧ *S* *mp* *v* *v* *v* *v* *p* *mf* *F* *A-* *Gsus2* *p* *f*

⑨ Fsus2(#11) *mf* *A-* *Gsus2* *p* *mf* *f* *G* *sfz* *p* *mf* *B-11* *F*

⑩ *mf* *A-* *Gsus2* *p* *mf* *f* *G* *sfz* *p* *mf* *B-11* *F*

The musical score for 'Cadenza' by John Williams is presented in a two-staff format. The upper staff contains a melodic line for the piano, featuring various ornaments and dynamic markings such as *slowly*, *p*, *mp*, and *loco*. The lower staff provides a figured bass line with numerical figures and some diamond-shaped ornaments. The score is divided into sections labeled D, A, and CΔ 13(#11). The key signature is one sharp (F#), and the time signature is common time (C).

10 G Dsus2 B- B-7sus4 F(b5) A- Gsus2 G6

20 H S S S S A

f strum at bridge *mf* H S

3 4 5 0 2 0 2 3 5 5 3 0 3 5 3 3 5 2 0 2 4

21 Gsus2 Dsus2 B- B-7 F A- F/G Gsus2

22 Gsus2 H Dsus2 B-7 B-11

25 B-7 B-11 N.C. (G) B- (F)

28 (E-) (G) (D) (A) (C)

31 (G) (Bb)

(G) S
ff f S S p mp S pp S S S S S S

12 10 7 10-12 12 12 9 12 15 17 16 19 15 17 17 15 17 17 19 15

7 7 (7)-9 9 9 12 12-14 14 16 12 14 14 12 14 14 17 12

(E-) (G) (D) (A)
 S *sfz* *p* S *sfz* *p* S *mp* S *mf* S *sfz*
 22 15 17 22 15 17 22 15 17 19 17
 19 12 14 19 (19) 12 14 18 19 (19) 12 14 16 14 17

[illegible]

45 F A- G ($\Delta 13$) S w/bar Gsus2 Dsus2 B-

47 F A- G 8va... Gsus2 loco Dsus2 B- B-7sus4

49 F A- G Gsus2 D⁶₉ B-7add4

51 F F#sus2 Gsus2 52 F A- 8va... f

53 8va... F $\Delta 7$ ($\flat 11$) A- Gsus2 G⁶₉ F#sus2 A-7 G



The musical score for "The Wind" by John Williams is presented in two systems. The first system includes a guitar part (Gtr. 1) and a rhythm part (Rhythm). The guitar part features a melodic line with various techniques such as *ff* (fortissimo), *PH* (pizzicato harmonics), *B \uparrow 2*, *B \downarrow 2*, *S* (slide), and *B1*. The rhythm part provides a steady accompaniment with chords and a *loco* section. The second system continues the guitar part with techniques like *PH*, *P* (pizzicato), and *B2*, and the rhythm part with a *P.M.* (piano melody) section. The score is written in G major (one sharp) and 4/4 time.

B5 A5 E/G# A5 N.C. B-7

D5

3rd fr.

Gtrs. 2,3

Gtr. 1

Gtr. 4

loco

8va

loco

P.M. P.M. P.M. P.M. P.M. P.M.

C5

D5

E5

Dadd9/F#

G5



11 12 13 14 15 16

17 14

Gr. 2 slowly

slowly B2

Rhythm δva S P P.M. \downarrow loco

10

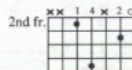
E5 B/E E

B/E E5 D5 A/D

G6/B

Csus2

F5



C

Gr. 1,2

Gr. 3,4

1 2 3 4 5 6 7 8 9 10

9 9-12 12 11-13 11 9-9 10-12 12-15-13 13 8-8-10 10

6 6-9 9 9-11 9 7-7 7-9 9-12-10 10 5-5-7 7

P.M. \downarrow P.M. P.M. \downarrow P.M. \downarrow let ring S let ring

0 0 0 0 0 0 0 0 0 0

7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5

2 4 5 3 3 3 3 3 3 3

10 H P S S C5 D5 E5 Dadd9/F# G5

11 12 13

14 15

H P S S

(13) 12 13 12 9 10 10 12 11 12 11 7 9 9

0 12 12 12 14 10 10 12 14 10 7 9 12 14 10

slowly B P P

slowly B2 P P

S P S P S P

5 7 7 5 7 5 7 5 5 10 8 10 8 7 6 7 5 7 0

E5 B/E E5 B/E E D5 A/D G6/B Csus2 F5

8va

16 17 18 19 20 21 22 23

S S H P S S S S S S S S S S S

(14) 16 16 19 19 (19) 14 16 14 H P S (12) 17 19 19 22 20 20 15 15 17 17 19 17 17 15 15 (15) 7 7 9 9 12 12 (12) 7 9 7 9 7 5 7 10 12 12 15 13 13 8 8 10 10 12 10 10 8 8 8 0

E5 B/E E B/E E D A/D C5 Csus2 F5 F6 F#7

(Rhythm repeat fig. [A] simile)

8va

24 25 26 27 28 29

S S w/bar B S P P w/bar P P S S S S S

RL2 B7 2

(14) 16 16 19 19 (19) 14 16 16 17 16 14 16 14 12 14 (14) 12 15 20 20 24 22 20 15 15 17 7 9 9 12 12 (12) 7 9 10 9 7 9 7 5 7 7 7 5 7 13 13 17 15 13 8 8 10 10

12 12 17 17 17 12 14 14 15 14 12 14 12 10 12 (12) 10 10 12 15 15 20 17 15 8 8 10 9 12 12 17 14 12 5 5 7

21 2 12 12 15-13 13 6 8 10 10-12 10 10 8 8 (8)

11 11-14-12 12 7 7 9 9 7 7 5 5

studio fade begins

Fade out

C5 Csus2 F5 F6 FΔ7 G5 A5 E5 B/E E B/E

13 13-15-17-15 13-8-8-10 10-12 12-10-8 12-14 14-12-10 9 9-12-12 (12)-9-9-7 9

12 12-14-17-14 12-7-7-9 9-12 12-10-9 12-14 14-12-10 9 9-13-13 (13)-9-9-6 9